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Saints, Relics, and Images:
The Art of Medieval Devotion



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Kara Morrow
Kitty McManus Zurko

Kara Morrow
David Morrow '19
Mackenzie Clark '19
Ilaria Crum '19

Kara Morrow
Ilaria Crum '19

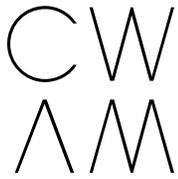
Kara Morrow
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David Morrow '19
Presley Feezell '19

Kara Morrow
Emma Petasis '18
Kathryn Connors '19
Caroline Click '18
Kara Morrow

Mackenzie Clark '19
Marissa Hamm '19

Ilaria Crum '19
Fiona Powell '19
Helena Enders '18
Lilly Woerner '21
Grace Hodges '18
Adria Woodruff '20
Kara Morrow
Laurén Kozłowski '20

Myra Praml '19



THE COLLEGE OF WOOSTER ART MUSEUM

Saints, Relics, and Images: The Art of Medieval Devotion

Devotion, both communal and private, was an essential aspect of life in the medieval Christian world. The devout believed that artistic material splendor aided in spiritual illumination. Ornate surfaces, precious metals, and luminous glass transported worshippers in their devotions enabling both understanding of theological truths and interaction with the divine.

The gilded processional cross signifies the entrance to the east end of the gallery where liturgical vessels and assorted reliquaries inform the congregational space. The west side of the gallery contains personal objects from ivory to pewter reflect the diversity of visual imagery that complimented private prayer and aided the medieval faithful in their pursuit of salvation. The diverse assemblage of objects in this gallery reflects medieval notions of gender, performance, and status, providing the modern viewer a glimpse of the art of medieval devotion.

Kara Morrow
Associate Professor of Art History
The College of Wooster

RESEARCH LAB
January 23-March 8, 2018

EXHIBITION
April 17-May 13, 2018

Student Curators

Mackenzie Clark '19
Caroline Click '18
Kathryn Connors '18
Ilaria Crum '19
Helena Enders '18
Presley Feezell '19
Marissa Hamm '19
Grace Hodges '18
Ellie Howell '19
Laurén Kozlowski '20
David Morrow '19
Emma Petasis '18
Fiona Powell '19
Myra Praml '19
Lilly Woerner '21
Adria Woodruff '20

Acknowledgments

Many hands go into supporting a student-curated exhibition, and each contributor makes the sum so much more than its parts. First, I profoundly thank Kara Morrow for her dedication to object-based pedagogy. Her development of student experiential projects exemplifies the College's goals of teaching, research, service, and global engagement. As always, the CWAM preparator and collections manager, Doug McGlumphy, was pivotal in making this intensive endeavor possible and deserves kudos for designing a gallery space that so elegantly magnifies the exhibition's intent. Additionally, much gratitude goes to the generous lenders who shared objects from their collections for this semester-long effort.

Last but certainly not least, congratulations to the student curators for translating what they learned in the seminar and through their research into cohesive public scholarship. It has been a joy working with you!

Kitty McManus Zurko
Director/Curator, CWAM

Lenders to the Exhibition

- The College of Wooster Libraries, Special Collections
- Kruienza Art Museum, Hope College, Hope, Michigan
- Loyola University Museum of Art (LUMA), Chicago, Illinois
- Wright Museum of Art, Beloit College, Beloit, Wisconsin
- University of Wisconsin-Milwaukee Art Collection
- The College of Wooster Art Museum



Research Lab images from *Saints, Relics, and Images: The Art of Medieval Devotion* in The College of Wooster Art Museum's Burton D. Morgan Gallery.

About Public Medieval Devotion

Over the course of the Middle Ages communal Church rituals developed into complicated rites highlighting humanity's relationship with the divine. Illuminated manuscripts and gilded vessels proclaimed the power and presence of the Court of Heaven at the altar, emphasizing the miraculous transformation of the wine and bread of the Eucharist. As visually commanding as these objects are, they are only one facet of what would have been a rich experience for medieval congregations. Swinging censors spread fragrant smoke through the sanctuary. Flickering candles brightened the space and tinkling bells announced the presence of the Holy Spirit at the altar. Cumulatively, these multi-sensory experiences created meaning within the liturgical performance.

Processional Cross, Italian, c. 15th–16th centuries

Wood, metal, gilt

19 1/4 h x 12 1/4 w x 1 1/4 d (inches)

Kruizenga Art Museum, Hope College

Gift of David Kamansky and Gerald Wheaton

This processional cross is constructed of a wood core covered in decorated gilded metal. The lightweight construction allows the cross to be carried in processions. Because of its processional function, it is intended to be viewed from all angles. On this side of the cross, Saint John the Evangelist and the Virgin Mary flank Christ, and witness his suffering. The image of Christ's death was common in the fifteenth and sixteenth centuries as it reminded the medieval viewers of Christ's sacrifice for their salvation. Angels adorn both the top and the bottom panels. The lower angel holds the Book of the Gospels. The upper angel holds a small spherical censor.

The bishop depicted in the center of the cross on the opposite side likely represents a saint important to the church that commissioned this object. The symbols of the Four Evangelists—Luke's winged bull, Mark's winged lion, John's eagle, and Mathew's angel—embellish the arms of the cross.

David Morrow '19
Physics Major



St. Anne with Virgin and Child, German, c. 1500

Wood

14 1/2 h x 5 w x 2 1/4 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Mr. and Mrs. John R. Savage 1987.007.01

Saint Anne is the apocryphal mother of the Virgin Mary and grandmother of Christ. As the symbolic significance of Saint Anne shifted over time, a trinitarian composition of Anne holding Mary, Christ, and a book became a popular devotional image in the fifteenth and sixteenth centuries. This composition is associated with the Holy Kinship, or the earthly ancestry of Christ's physical body. The presence of the book suggests Anne is acting as a teacher to Mary and Christ, emphasizing the presence of female literacy in the Middle Ages, as well as the role of the medieval mother as educator.

Anne's scale and relationship to the figures of Mary and Christ suggests a personified representation of the importance of dynasty through an encompassing and protective maternal figure. Ancestry and femininity interact with the figures' emphasized physical contact and containment as Anne holds both Mary and Christ close to her chest, suggesting the deep sense of connectedness and intimacy that is found in the act of venerating Saint Anne.

Mackenzie Clark '19
Art History and English
Double Major



About Icons

The word “icon” comes from the Greek word *eikon*, which means “likeness, image, or picture.” In the Byzantine Church icons served as a focus of veneration by the faithful and could take a variety of forms, including painted tempera panels such as the three in this exhibition. Icons were used in both public and private devotional practices. Like many of the objects from the Western tradition in this exhibition, Byzantine icons carried a variety of meanings and uses. Similar to the use of relics in the Western Church, icons provided physical manifestations of the saints where touching and being in the presence of the icon was critical for spiritual connection. Glowing candles, burning incense, resonant music, and audible prayer combined with the image to create a powerful feeling of spirituality.

Ilaria Crum '19

Anthropology and Art History

Double Major

Saint Catherine of Alexandria, Greek

c. 17th century

Tempera on wood

9 3/4 h x 7 1/2 w x 1/2 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.19

Identifiable by her attributes—the wheel of her torture as well as books and instruments associated with her great wisdom—St. Catherine appears as if situated in a golden celestial space. The jeweled crown and inscribed halo reiterate her place in the Court of Heaven. In her right hand she holds the martyr's palm, and her left hand supports a small crucifix, which she gazes at adoringly.

—KM



Christ as Pantocrator, Greek

c. 16th century

Tempera on wood

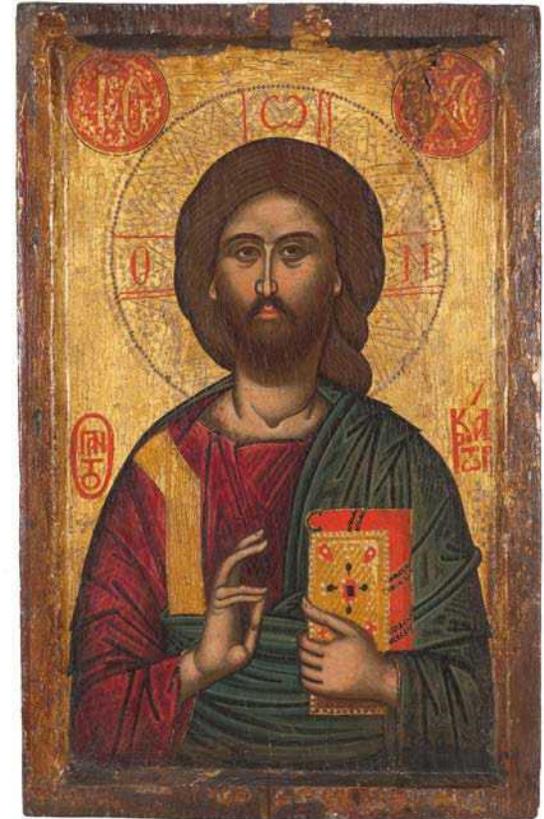
17 5/8 h x 11 1/4 w x 1 1/2 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1983.002.02

This panel features one of the most important subjects of Byzantine icons—the Christ Pantocrator, or “Christ the Divine Creator and Redeemer of the World.” The earliest known image of the Christ Pantocrator icon type dates to the sixth century and establishes the traditional depiction of this subject. This icon portrays a half-length, bearded figure of Christ holding a holy book in his left hand and making a sign of blessing with his right hand. Christ’s frontal position and large, staring eyes convey his all-powerful nature.

The IC and XC in the upper medallions refer to Christ’s name, while the symbols above Christ’s shoulders identify the subject as the Pantocrator. Christ’s halo contains the Greek letters OΩN, meaning the “Eternal” or “the Being,” which became part of the cruciform halo of Christ beginning in the late thirteenth century. This same set of symbols also appears in the halo of the Christ Child in the Virgin and Child icon in this exhibition. Given the size of the Christ as Pantocrator icon in this exhibition it is likely that it was used in the public context of the Church, perhaps located on the *iconostasis*, which separated the sanctuary from the nave.



Ilaria Crum '19

Anthropology and Art History

Double Major

Chalice, c. 12th–13th centuries

German

Silver gilt

8 h x 5 3/8 w x 5 3/8 (inches)

University of Wisconsin Milwaukee-Art Collection

Gift of Charles Bolles Rogers 1986.002.44

A chalice is the liturgical vessel that held the Eucharistic wine on the medieval altar and—along with the paten or *pyxis* that held the eucharistic bread—was required for Communion. Medieval Christians preferred sumptuous materials for these vessels in order to best reflect the spiritual treasure within, understood as the Blood and Body of Christ after the Miracle of Transubstantiation took place during mass.

—KM



Saint Nicola di Baro round box, probably 19th century

Carved ivory

1 h x 3 w (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.79 a,b

This round ivory container probably functioned as a reliquary or receptacle for the consecrated host of Communion. St. Nicholas of Bari—once the bishop of Myra whose cult was transplanted to Southern Italy—adorns the lid. Surrounded by three angels, he lifts his right hand in benediction and holds his crozier in his left. The bishop's miter and stole complete his regalia. The heads of three boys peak from the top of a cask on the lower left, referencing one of the saint's more remarkable miracles, the resurrection of the cruelly butchered children from a pickle barrel!

The bottom of the box (lower image) is as exquisitely carved as the lid, supporting Eve's temptation of Adam in the Garden of Eden. Eve, on the left side of the composition, offers the apple to her mate as a snake-like form coils around them. To the far right the serpentine devil looks on with an open maw, threatening to consume the primordial pair. Above, the archangel hovers, ready to instigate the Expulsion from Paradise.

Viewed together these scenes reference both faithful Christian's inherited original sin as well as the possibility of divine grace sought through the currents of medieval devotion.



Byzantine altar cross, c. 10th-11th centuries

Bronze

14 1/4 h x 5 w x 4 1/8 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.47

Gold leaf would likely have covered this bronze altar cross. The arms of the cross support two inscriptions, $\Theta\text{A}\Pi$ and MH , which reference St. Michael the Archangel. Above each of these inscriptions is one of the most common Christian symbols—the Chi Rho or XP —a combination of the Greek initials of Christ. The flange at the bottom of the cross would have fit into a handle, enabling ease of movement during liturgical processions.

David Morrow '19
Physics Major



Hand reliquary, German, c. 1650

Metal, silver gilt

8 1/2 h x 4 1/4 w x 3 1/4 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.72

Body-part reliquaries emerged as a unique, often mystifying, subset of medieval reliquaries during the twelfth and thirteenth centuries in Western Europe. Their lifelike nature creates a personal connection with the viewer, often perceived in the Middle Ages as a way for holy bodies to actively exercise their power in the material world.

Despite the suggestion of a hand relic within, such sculptures held many types of relics—functioning as an effective receptacle for the spiritual presence and blessings of long dead saints. Once in clerical hands, such reliquaries could act as an intermediary between the clergy and the laity through the physical blessing of the congregation. The reliquary, therefore, not only housed and protected its relics, but announced its efficacy.

Presley Feezell '19
Anthropology and Art History
Double Major



Breviary Leaf, French

c. mid-15th century

Ink, pigment, and gold leaf on vellum

9 h x 12 1/2 w (inches)

The College of Wooster Art Museum 2011.4

Gift of Amy L. Vandersall, Class of 1955

This illuminated leaf was once part of a medieval *breviary*, a liturgical book used by clerics who officiated at the altar. A *breviary* contains the prayers, psalms, calendars, offices, and music performed during the canonical hours.

—KM



Reliquary of St. Francis de Paula, possibly Italian, c. 1720

Metal, glass, and assorted materials

10 1/4 h x 5 w x 4 1/8 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.68

With its glistening surfaces and dynamic patterns, the monstrance of Saint Francis de Paula demands your attention. A monstrance is a vessel used within the Church as a reliquary for either the public display of saintly relics or the miraculous host. This monstrance allows the viewer to see the relic of St. Francis de Paula within the beauty of the gold and silver metalwork. Inside the glass window resides the relic itself, no bigger than a piece of dust, authenticated by a label reading *S. Franc. Paulx*. The medieval theologian Victricius of Rouen writes: “even the smallest relics, and particles of dust share the virtue of the whole.”

A common feature of monstrances is the bright and shining gold starbursts. This beaming shape communicates the notion of divine light. Although the relic is only a fragment of the saint, the presence of the saint would have existed in its entirety both within the relic and in the Court of Heaven. This dynamic was an important aspect of medieval devotion because it aided viewers in prayer, allowing them to better connect with the saint and the divine.



Emma Petasis '18
Political Science Major

Congham Limoges cross plaque (partial), French

c. 12th–13th centuries

Gilt bronze, enamel

4 1/4 h x 3 3/8 w x 1/8 d (inches)

The College of Wooster Art Museum 2016.46

Purchased through the Hewlett-Mellon Fund
for Institutional Renewal

Although only fragments of this Limoges cross survive, the original splendor of the object's surface is apparent in the gilded lines that complement the vivid colors of the remaining enamel work. As is typical of crucifixion imagery, a halo frames Christ's inclined head, and the swell of his torso seems to pull his body from the cross. Round multicolored enamels punctuate the cross' terminals. Two inscriptions reside above the halo indicating the plaque placed above Christ's head at the crucifixion, traditionally understood as referencing the epithet "Jesus Christ King of Jews." At the very top of the composition, the hand of God descends from a cloud, extended in the sign of the benediction.

Like the processional cross found in the center of the gallery, this Limoges cross was also used during the Christian liturgy. Despite its diminutive size, it was a powerful piece whose glossy enamel and shining gold aided the theatricality of the religious performance. The striking presence of this devotional object was conveyed through its fine materials, much like the reliquaries on display in this gallery.

Kathryn Connors '18
Art History and History
Double Major



Chasse plaque, probably French, c. 13th century

Gilt bronze, enamel

4 3/8 h x 8 1/8 w (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1985.034.03

This enamel panel was likely part of a house-shaped reliquary crafted in the Limoges region of France, a district known for its tradition of metal work. It would have served as a side panel of the *chasse* covering a lock protecting the saintly relics inside. The familiar house shape of the *chasse* reflects the foundation of the church and the community's religious devotion to particular saints enclosed within.

Images of saints, angels, and other religious figures commonly decorated *chasses* such as this one. Here, a dark blue field provides a background for swirling floral motifs that encompass two pale blue roundels. Within each circle two golden angels emerge from the incised metal. Bright gilding camouflages the copper alloy, creating glittering contrasts of color and light.

The brilliant blue enamel seen here is characteristic of the Limoges *champlevé* technique achieved by carving cells into the metal, filling the chambers with ground glass, and then melting the enamel into the form. This luxurious medium encouraged medieval devotion through its vivid coloration, luminous gold work, and intricate design.



Caroline Click '18

Art History Major

Limoges enameled casket mount, French,

c. 12th–13th centuries

Gilt metal

2 1/4 h x 7/8 w x 3/8 d (inches)

The College of Wooster Art Museum 2016.42

Purchased through the Hewlett-Mellon Fund

for Institutional Renewal

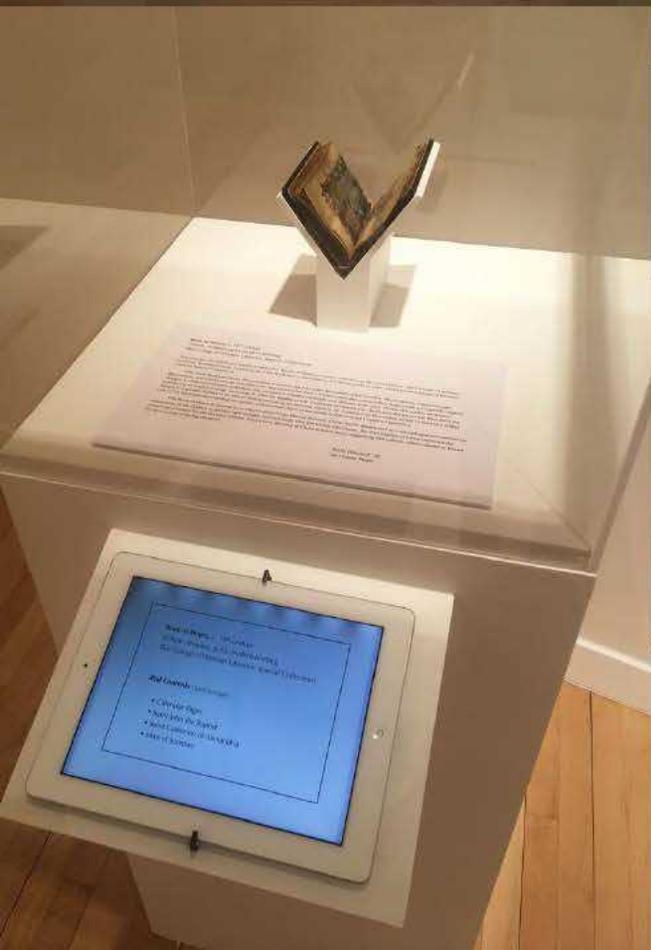
This small metal figure would most likely have adorned a Limoges reliquary plaque like the example pictured. The cast metal figures could be easily reproduced from molds and tacked onto enamel panels in order to reference familiar narratives such as saintly martyrdoms or crucifixion imagery.

—KM





**Installation images of
*Saints, Relics, and
Images: The Art of
Medieval Devotion* in
The College of Wooster
Art Museum's Burton D.
Morgan Gallery.**



About Personal Medieval Devotion

Medieval personal devotional objects translate the powerful presence of the heavenly court into a more intimate experience for the individual worshipper. Expensive materials such as ivory and gold leaf highlight the importance of these devotional tools and their patrons' desire to achieve physical closeness with the divine as these objects were worn, held, and touched during private prayer and in daily life. These materials also emphasize the sense of privilege surrounding personal devotion that speaks to both the wealth of the people who owned these objects and the deeply significant spiritual experiences of the medieval faithful.

Mackenzie Clark '19
Art History and English
Double Major

Willem Vrelant (Flemish, died 1481)

Folio from a Book of Hours with Mass of Saint Gregory, c. 1470

Manuscript page, tempera, liquid gold, and parchment

6 h x 4 w (inches)

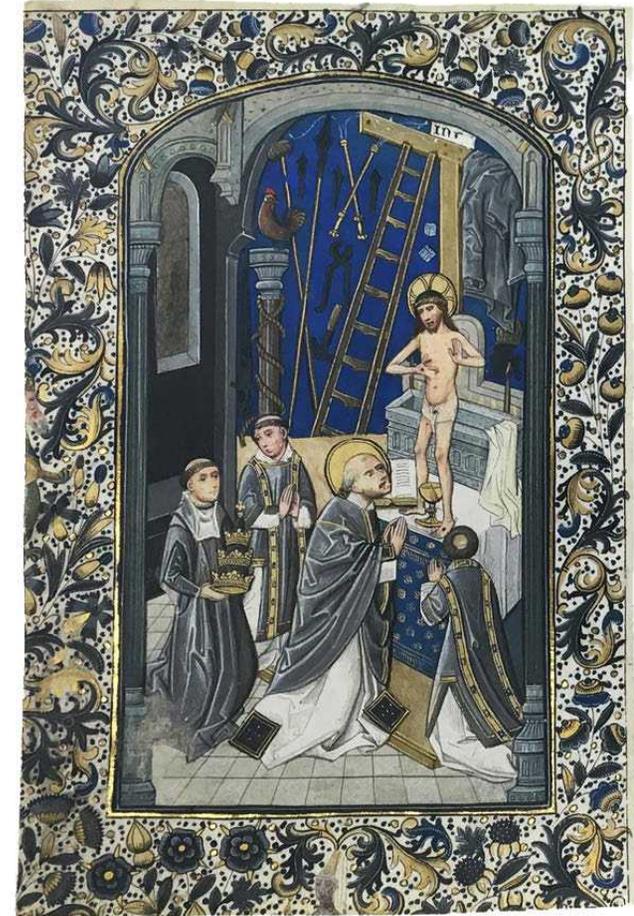
Loyola University Museum of Art 1979-25-01

Gift of Dr. and Mrs. Edward J. Ryan

Martin D'Arcy, S.J. Collection

These manuscript pages were part of a Book of Hours, an important aid in personal prayer. The *Mass of St. Gregory* leaf upheld the medieval church's belief that Christ's body and blood reside in the eucharistic bread and wine of the mass. St. Gregory's vision of Christ on the altar as the pale, gaunt Man of Sorrows with blood dripping down his body into the chalice below, proved Christ's physical presence in the mass.

The array of objects that fill the background illustrate the Bible's telling of Christ's Passion. Many of these tools—such as the lance and vinegar-soaked sponge—were used to intensify Christ's torture on the cross, while the cock is a symbol of Peter's denouncement of Christ "thrice before the cock crows." The presence of these objects in this painting reminded the medieval viewer of Christ's ultimate sacrifice for humanity—the crucifixion.



Marissa Hamm '19
History Major

The Virgin and Christ Child, Greek

c. 17th century

Tempera on wood

9 1/4 h x 7 w x 7/8 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1983.002.19



The Virgin Hodegetria icon type developed in the tenth century and derived from a single miracle-working image said to have been painted by St. Luke at the time of the birth of Christ. Located at the Hodegon Monastery in Constantinople the original image was destroyed in 1453 during the sack of the city by the Ottomans. Because of its importance, it served as the model for all later versions of this type, including the work in this exhibition.

The word “Hodegetria” is often translated as “She who shows the way to God.” In this panel we see the Virgin Mary holding the Christ Child in her left arm and gesturing to him with her right hand indicating the path to salvation. He, in turn, raises his right hand towards the viewer in blessing. The letters IC XC appear above Christ’s head, identifying him as Jesus Christ. In the upper corners of the panel are the letters MHP OV meaning “Mother of God,” a reference to the Virgin. The rich colors and the heavy use of gold symbolize the realm of heaven. This panel might have sat on a small altar table in a church or in a private home and would have been an object to inspire prayer. The role of the Virgin as an intercessor on behalf of humanity made her a popular subject for private devotional panels.

Ilaria Crum '19
Anthropology and Art History
Double Major

Byzantine reliquary cross (*encolpion*), c. 6th century

Bronze

3 1/4 h x 1 7/8 w x 3/8 d (inches, closed)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1985.034.08

Pectoral reliquary crosses were popular objects of personal devotion in the Byzantine empire. The hinges at the top and bottom of the cross open to reveal a hollow interior that would have housed a small relic. Scholars believe these pendants held relics of the true cross, such as small slivers of wood or pieces of cloth that had touched such a relic. This cross, like other objects in this exhibition, reflects an important aspect of the owner's personal worship and is a visible symbol of one's devotion.

Both sides of this cross are engraved with the same saint who stands in a position of prayer with upturned palms. The two halves of the reliquary were cast in bronze and later engraved. The engravings above the figure's head most likely indicate who the depicted saint is; however, the translation is unknown. Detailed decorative patterns featured on his robes and around the edges of the cross are characteristic of Byzantine style engravings. The circular indentation in the center of the pendant and the five recesses on the reverse, are now empty but at one time held glass or stones.

Fiona Powell '19
Anthropology Major



St. Thomas à Beckett Pilgrim's Badge, British,
c. mid-15th century

2 3/8 h x 1 1/2 w x 1/8 d (inches)

Pewter

The College of Wooster Art Museum 2016.48

Purchased through the Hewlett-Mellon Fund
for Institutional Renewal

Pilgrimage was an integral part of medieval devotional practice. Pious Christians would undertake arduous journeys to visit shrines, relics, and holy places to demonstrate their faith and seek out miracles. Wearable badges—what many consider to be the “first souvenirs”—commemorated these journeys. The badges, which pilgrims would attach to hats or clothing, featured imagery specific to the saints and shrines that they honored.

A visitor to Canterbury Cathedral likely purchased this badge, which depicts the popular “rebel” Saint Thomas à Beckett, Archbishop of Canterbury. Murdered by a team of King Henry II’s knights inside his own cathedral in 1170 and canonized shortly thereafter, Beckett quickly became a symbol of the tension between Church and state. Here, Beckett stands in episcopal robes and a bishop’s mitre, possibly performing a blessing. The decorative scaffold he stands on bears a resemblance to the Gothic architecture of Canterbury Cathedral, rendering the saint inextricable from the place where he was martyred. This speaks to the centrality of holy space in the medieval institution of pilgrimage.

Ellie Howell '19
Archaeology Major



Compare the scaffolding on the St. Thomas à Beckett pilgrim's badge (left) to the Gothic tracery (right) on this rose window at Canterbury

Recumbent Christ, origin unknown

c. 1550–1650

Ivory

3 1/3 h x 1 1/8 w x 1 1/2 d (inches)

Wright Museum of Art, Beloit College

The small size of this ivory Christ belies its spiritual power. On closer inspection, the spiritual weight of its form transcends its scale, which serves as an indication of its function as an object of personal devotion. The meticulous articulation of Christ's body creates the sunken quality of his flesh, emphasized by the protrusion of his bones. In this way, the portrayal of the body reminds the viewers of their shared suffering with Christ, as well as his humanity.

The owner of this object would have held the body of Christ in his or her hands, intimately feeling the smoothness of the ivory and its luxurious tactile quality. While this image of Christ may not bear the gruesome details seen in the Man of Sorrows prints in this exhibition, the intricate depiction of Christ's body serves a similar purpose as these images, using the physical drama of Christ's sacrifice to spiritually inspire viewers. The individual becomes Christ's counterpart in this relationship between object and viewer, invited to touch the very body of Christ as a gesture of intimate affection.



Helena Enders '18
Art History Major

Veronica's Veil, German

c. 15th century

Silver gilt, ivory, and mother of pearl

1 w (inches, diameter)

Collection Loyola University Museum of Art, 1979:26

Gift of Mr. and Mrs. James W. Alsdorf

Martin D'Arcy, S.J. Collection

This small devotional pendent of Veronica's Veil is a component of the Passion narrative. When Veronica gave Jesus a veil to wipe his face he left a *vera icon* or "true image" of his features on the veil. Because the original relic was located in Rome, the imagery was commonly reproduced in the late Middle Ages, especially as personal devotional icons within women's convents. For medieval Christians, the Veronica's Veil allowed the viewer to interact with a *vera icon* without going to see the original in Rome.

The two-sided pendent allows the viewer to contemplate the duality of Christ's nature through the juxtaposing images. The verso or back of the pendant, carved in mother of pearl, shows the Virgin holding the Christ Child. The iconography and material suggest his miraculous birth.

The Veronica's Veil carved from ivory on the front embodies Christ's humanity and sacrifice, being the last true image before his death. During the Gothic era, ivory was prized for its rarity and purity, as well as for its tactile qualities. The warmth of the ivory, paired with the raised surface of the carved relief provide a realistic recreation of Christ for the owner to hold and venerate.



Lilly Woerner '21
Major Undeclared

About Books of Hours (*Horae*)

Books of Hours aided the medieval laity in prayer. However, the text's organization and content relate to the canonical hours which governed the clergy in their daily prayers. Canonical hours are times of the day when prayer would take place: matins, lauds, prime, terce, sext, nones, vespers, and compline. This devotional tool includes several different sections. The calendar, organized vertically, lists the feast days of the saints. The Hours of the Virgin Mary include prayers and psalms. The Litany of Saints lists the saints that the patron who owned the book prayed to. The Office of the Dead includes prayers dedicated to the deceased, and helped the laity come to terms with death.

Books of Hours often contained numerous illustrations of saints, decorative lettering, and images of the Man of Sorrows. These images provided a focal point of devotion for the patrons who owned these books. The Book of Hours also helped to bring prayer into daily life for the laity—especially the wealthy—as the books were often decorated with gold leaf and other sumptuous materials. However, some were produced more generically with less intricacy and fewer lavish materials, making them available to less privileged patrons.

Grace Hodges '18
Anthropology Major

Book of Hours, c. 15th century

Vellum, tempera, gold, modern binding

4 3/4 h x 3 1/8 w x 1 d (inches, closed)

The College of Wooster Libraries, Special Collections

Humorously referred to as a medieval bestseller, Books of Hours or *Horae*, were among the most popular and intricate of personal medieval devotional tools. Originally from the Sir Robert Cotton library, this Book of Hours now resides in the College of Wooster Libraries Special Collections.

Like many Books of Hours, this parchment manuscript is lavishly decorated with calendars, illuminations, marginal page decorations, and miniatures. Its calendar leaf—featured on the iPad—is elaborately decorated with a large initial and spindly vegetal designs. Unlike most modern calendars, this example is oriented vertically and denotes feast days. Within this codex are several miniatures, or small paintings, including St. John the Baptist and St. Catherine of Alexandria—both also shown on the iPad. John the Baptist is depicted clothed in an animal skin symbolizing his hermitic lifestyle. St. Catherine of Alexandria stands in front of a wheel, one of her attributes representing her torture and eventual death at the hands of the scorned Emperor Maxentius.

This Book of Hours is opened to an illumination of the Man of Sorrows. Christ stands resurrected in a sarcophagus surrounded by instruments of the Passion as golden light radiates from his body. Like the saintly miniatures, the illumination of Christ promises the miracle of salvation for the devoted faithful. Notice how the face of Christ is worn away, suggesting that patrons either rubbed or kissed his face in acts of loving devotion.



Adria Woodruff '20

Art History Major

Martin Schongauer (German, 1440–1491)

St. Barbara, c. 1480-90

Engraving; ink on paper

3 15/16 h x 2 1/4 w (inches)

The College of Wooster Art Museum 1968.1828

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

St. Barbara stands in front of her tower, the attribute that symbolizes her cloistered life and virginal purity. Though her life and martyrdom took place in the late Roman era, she is depicted here as an aristocratic maiden of the late fifteenth-century. Her crown of martyrdom on her head, she holds a Book of Hours in her hands, becoming a model of feminine piety for the medieval devout.

—KM



Martin Schongauer (German, 1440–1491)

Man of Sorrows with the Virgin and St. John or Imago

Pietatis (Image of Pity), c. mid-15th century

Engraving, ink on paper

8 3/4 h x 6 1/2 w (inches)

Loyola University Museum of Art, 1982-10

Gift of Mr. Max Falk

Martin D'Arcy, S.J. Collection

This print displays the suffering Christ flanked by the Virgin Mary and St. John. Above the pointed arched window, angels bear witness in a celestial realm. Wearing the crown of thorns, Christ presents his wounds in the center of the composition so that the viewer connects with the savior's suffering for human kind. The surrounding figures mourn his death, showing the viewer how to react to Christ's torment.

The Virgin Mary's downcast eyes direct our attention to the horizontal wound marring her son's chest. Her hand, subtly placed behind Christ's arm, emerges so as to gently touch the wound, drawing the viewer's attention to the savior's blood. St. John's gaze focuses on the wounds on Christ's hands. The saint's delicate touch on Christ's elbow encourages the viewer's eyes to follow Christ's arm back to the stigmata and finally to the Virgin Mary's eyes once again. The intimacy of touch, along with the mournful glances, compel the faithful viewer to a heightened state of devotion.

Produced by the engraving process, this image was used in personal devotion during prayer and meditation. Prints such as this one—and the *Man of Sorrows with Arms Extended* by Albrecht Dürer—circulated among all levels of society, aiding the devotional needs of late medieval faithful.



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Albrecht Dürer, (German, 1471–1528)

Man of Sorrows with Arms Extended, 1507

Engraving; ink on paper

4 1/2 h x 2 3/4 w (inches)

The College of Wooster Art Museum 1968.4202

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Prints such as Albrecht Dürer's *Man of Sorrows with Arms Extended* were used for private devotion. Interactions between viewers and these works were charged with energy and the possibility for spiritual transformation. Psychological and emotional investment were prerequisites for achieving salvation. The body language seen here in Dürer's *Man of Sorrows* demonstrates this interaction. Christ stands in a dramatic pose with an expression of anguish on his face, inspiring viewers to translate his pain into their own lives. Additionally, viewers are encouraged to reflect on the ways in which they have themselves perpetuated suffering in the lives of others.

As is typical of all Man of Sorrows imagery, Christ's wounds are on full display. His arms span the composition horizontally and mimic the intersecting beam of the cross. This gesture leaves his torso exposed, and his lance-inflicted wound leaks rivulets of blood. His feet and hands—with their palms turned toward the viewer—blatantly present the stigmata. Through the representation of an active, suffering Man of Sorrows, dynamic interaction was encouraged as medieval viewers confronted the humanity and sacrifice of Christ.



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Opening Reception on Tuesday, April 17,
2018, featuring talks by the student curators.

